The Society for the Preservation and Study of American Wooden Planes

Volume 1 Number 2 3 Sep June 2001

As we approach Brown's Auction & sale in October, I have been thinking back over the past year. Actually, it has been a year and a half since that fateful spring weekend. For those of you who don't know the story, here it is.

I had advertised in a couple of newsletters about looking for Baldwin planes & for information on S. Felch & M.Carr planes. The first response I got was from Bruce Bradley who had just bought a matched pair of tongue & groove marked M.CARR. That made 3 with a fourth to soon emerge for sale in Mike Humphrey's Catalog. I have a complex molder. Next was Dick Dickerson who was interested in Arrowmammett planes, a later incarnation of Baldwin. As it turned out, Bruce also has a fondness for Baldwin planes. I, offhandedly suggested that a club for Baldwin collectors was in order. We talk about it on & off, expanding the sphere until it encompassed all American Wooden plane makers. But that's what it was. Until that spring weekend that I, with the weatherman's blessing, planned some major work in the garden----turn the soil, remove some shrubs, etc. And it POURED.

Next thing I know someone is on the phone using my voice to explain to Bruce & Dick that we are starting the club NOW. That was about mid-April of 2000.

We set to work, planning, thinking, conversing & determining. We tried to decide how a club should be built from the ground up. I knew we needed technical support, so I volunteered Larry Russo, who really was protesting that he not only did not collect wood, he did not understand it & thought it was only good for drilling holes in. That was a useful addition once I got him calm enough by telling him we just needed him to do computer stuff.

Things were progressing rather nicely I thought. About June, I determined that we needed a launch date. Brown's Auction & Sale in October seemed sufficiently distant to us, so we chose that as a kick off date. I contacted Clarence Blanchard regarding a table in the lobby & he was pleased to oblige (wires get crossed in here somewhere ---- I'll explain later). He asked if we were interested in doing a presentation at the seminar. I told him that he could count on that for 2001 but for now we were just getting started.

If we only knew! I had just gotten a second hand computer from my brother, the one I am at now. I was trying to get familiar with that. I was also finding obstacles cropping up. I had hoped to do things all the way, up & up. I wanted to get Non-Profit status, have a separate club account & run it like a small business. Then the letters started pouring in from every town, county, state & federal agency that needed a check to clear us to make no money. You need to make a lot of money to be nonprofit! This caused a bit of panic. How do I spell relief? DAN COMERFORD.

Whenever I have had a problem with a club issue, I call Dan. The first time was when I was running an auction for LIATCA. Dan will fondly remind me of that call, one that involved stress on many levels....."Dan, this is Mark. Vito died & I need help with the auction". Smooth, no?

Anyway, this time I assured him no one was dead but I still needed his advice. Eventually, I coerced him into becoming a board member, a event no one should ever regret. As the Special Events Coordinator (he calls it Board member in charge of sage advice & I won't argue) Dan has helped set up the hotel arrangements for Harrisburg, is now working on the arrangements for the regional meeting for the East for 2002 (all members invited) & will soon begin to work with me to recruit Historical Societies for the membership to afford our members avenues for research.

I bought a level from Doug Evans. During the course of conversation via email, we struck up a friendship & he came on as the Canadian VP....sans members. Then he went out and recruited a Canadian Chapter! They'll be well represented at Brown's.

Then we went to Harrisburg. The first thing was that we had a foul up with the room. Bruce & I had decided to share a room (Bruce's wife thought that unwise, as all axe murderers originate in NYC) & there was only a single full sized bed in the room they had for us. Now Bruce & I had become friends but we had also just met. I can be had but I'm not easy. Next, Clarence was thrilled & amazed to see us. He thought we would be at the 2001 auction, not this one. Therefore, a table needed to be found & set up in a location to be decided at

The Museum of Woodworking Tools

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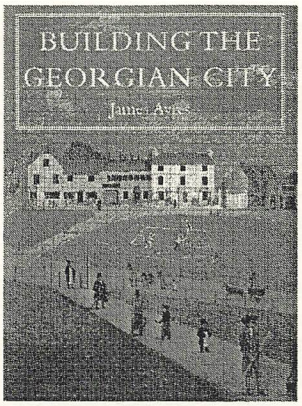
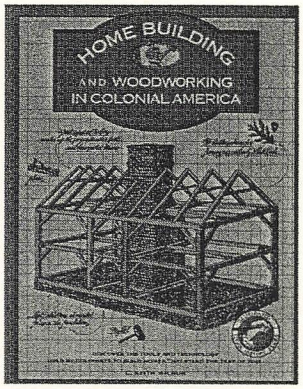


Building The Georgian City
by James Ayres
I bought my copy of this book on my last trip to London and I was amazed at how good it is. I was initially drawn to the bits about the different building trades and their tools, but I got pulled into the entire story. Georgian architecture had its roots in the Great Fire of London in 1666. James Ayres describes how builders in London developed the English terraced house and town-centered building systems that influenced the architecture of Bath, Edinburgh, Dublin, and even distant Philadelphia. He takes us through the building processes, craft by craft, from the work of the surveyors and laborers who established the foundations to the joiners and painters who finished the interiors. Hundreds of color and black & white pictures and drawings. *Winner of the Historians of British Art Book Prize.* AQ-1016 $61.60

This absorbing survey . . . delves instructively into the ingenious technologies that Georgian carpenters, masons , glaziers, plumbers, and other master craftsmen devised, taking the world' s first industrialized nation from medieval means of construction and into the modern age.–New York Times Book Review



Home Building and Woodworking in Colonial America by C. Keith Wilbur
A lavishly illustrated book that gives detailed information about the art of building colonial post and beam houses and the tools that were used to build them. It's an absorbing inspirational read even if you are not planning to build a colonial house. Each step of the process (beginning with cutting of the trees!) is meticulously described and illustrated. Wilbur pays attention to detail: it's not enough to mention that the side of a building could be covered in clapboard; he also shows how the clapboards were split on a riving break, how to adjust the break for height, how clapboards were also sawn, and finally how to attach them to the frame. The book's carefully drawn illustrations are so beautifully done that even experienced woodworkers will learn a lot. AP-HBCAM $12.76

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THE FAMILY
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JOURNAL

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THE FAMILY BALDWIN JOURNAL

The quarterly newsletter of
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With permission reference can and will be made to:

AWPIII-A Guide to American Wooden Planes and Their Makers, third edition, by Emil and Martyl Pollak, Astragal Press, 1994.

CAWP-The Catalog of American Wooden Planes, by Michael R. Humphrey, Bacon Street Press, 1991-2000.

BP-British Planemakers from 1700, third edition, by W. L. Goodman, revised by Jane and Mark Rees, Roy Arnbold and Astragal Press, 1993.

SJ-Sign of the Jointer, by Patrick Lasswell, 1998-

once. Not an auspicious beginning.

Next, we began to try & sell our idea. We understood what we meant. However, a lot of you shied away because you did not collect Baldwins & why would you want to be in The Family Baldwin Association? So we'd change the name. The next hurdle was that we had nothing to give you except a piece of paper to sign & the opportunity to leave 10 bucks behind. As Mike Humphrey said, "Good deal. $10.00 for the promise of a couple of possible newsletters". He was right of course. All we had was the mere threat of a club. But we left with 30 members. That's no small thing.

I feel better about it now. We have almost 200 members & I expect to break that barrier at Brown's this October. Recently, we gained a VP for the western region, Chris Haugsten of Santa Rosa. I am sure he will fill out our roster nicely.

Now to the point of this month's column. I love wooden planes. I know more about them now than I did a year ago. That keeps changing almost daily. That's not bad because a year ago I knew VERY little except that they were what I wanted to collect out of everything I had collected so far. My real knowledge & talent is how to pick people. And here let me add my first & best pick (sorry Bruce) Evelyn Bulone, our treasurer/CFO & my better half. I have to say that I'm not the important receipt on a napkin type, but she keeps us all clear and up to date with our finances. And she lets me display some of my planes around the house. Without the people that I have talk about here, the club would still be talk. Now it is a living, breathing & growing organization with people interested in all phases of its life. I had an idea that became a dream that became a reality thanks to you, the members and the Board of Directors. Thank You.

Mark Thompson

2001 Dues

The Club dues for 2002 will increase from $10 to $12 to help cover increases in postage and other expences. Still a bargain! Dues for the upcoming year can be paid at any time.

Our Web Site

Check out our web site at: www.woodenplane.org

There is a lot of good information here including close-up views of known Baldwin imprints, some other rare maker's imprints, general Society information, up-coming events, and lots of other good stuff. Updated periodically. Well worth a look.

How Does a Blind Person Collect Antique Tools?

by Mickey Holmes

Carefully! Very Carefully!!! I may not be able to see what I'm after, but I sure can feel it, caress it, smell it, stroke it, pet it and often a love affair is born.

Simply and seriously put, I may have lost my sight almost five years ago, but I never lost my vision of how I wanted to approach my collection and my focus in that respect is still as strong as it was when I shifted into high gear in pursuit of quality plow planes, particularly those with historical significance.

Sure, I still make mistakes with my judgment of condition quality on a piece now and then, but generally speaking my feel can be trusted and probably trusted more than most people's sight. Then, too, I nearly always have my "Humanoid Reader" (my wife) to fall back upon for a judgement call on condition.

It is her eyes I have to rely on when it comes to confirming a maker's mark, too. Sure, I can feel a firmly struck mark and sometimes, I can all but read the mark with my finger tips, but my sense of feel, while it is quite good, is not quite that good.

I am not one who believes my other senses became keener when I lost my sight. I do know, though that I rely on all of them to a greater extent than I did before I went blind. And most certainly, I concentrate on them much more forcefully than before. Thus, from that standpoint, they are keener.

When I really hunker down on a piece with my finger tips, I'll bet I can tell you as much about a piece as you can tell me about it using your sight! More often than not, I can even tell you what kind of wood it is by feeling the grain. Once in while the really dense woods, such as boxwood and ebony can fool me and I really have to work hard to tell the difference between Madasgar and Honduras rosewood. But, I'll bet most of you have a problem with the latter, too!

Now to the question and answer posed in the first couple of paragraphs: REMEMBER: Old Tools BITE!!!!! I learned really early that if the Blind Man is going to drag his finger along the sole of a plane, be better do it from heel to toe! Fingers that are reduced to chopped liver don't return many messages of feel worth a ding.

Also, those great box lots that produce so many unexpected treasures are land mines disguised as boxes. That not only BITE!!!, they chomp on fingers, slash fingers, smash fingers, and reduce them to useless chopped liver! No use trying to feel up anything after checking out a few box lots.

This is when having a pair of eyes with you counts. If alone, and if I really need to do some serious checking that calls for eyes, and I'm feeling over a piece of wood, I go get an iron collector to help me check things out.

If it is a piece of iron I'm feeling over good like, I go get a wood collector to do the serious checking for me. The first law of examination at an auction is never get someone who could be bidding against you to help you examine condition. Your interest alone might be enough to make up his or her mind that, "hey, here's something nice, I believe I'll give that a ride!"

The one on the "ride" will be you! Even a Blind Man has no friends at an auction.

Yeah, that is another reason why I use a cane with a "proctology" tip on the end, rather than a standard tip. There will be a time when that "friend" getting ready to take you on a "ride" will stoop over to pick up something. Then: "Surprise!!! I GOTCHA!!!" One or two of those makes an auction and that 1-1/2" or 2" ball on the end of a cane leaves an indelible message! Nothing like having a bunch walking on tip toes on an auction morning. Works better than a cup of strong, hot coffee!

Like most, I collect makers. But, I also collect for feel. If a piece feels really good-has great style, the condition is very good, and I can feel that patina just oozing from virtually every pore, it just has to be a piece of value, if for no other reason its "looks." More often than not, when pouring over a piece like that, my wife will inject her opinion, which I value greatly, except when it comes to axes. She is prejudiced! She does not like axes and as far as I know, she is not related to Lizzy Borden!

Too, I've gotten to be pretty good at identifying makers just by feeling the example. Admittedly, the mark, if it is a healthy strike, gives a good hint, but there are other very telltale style features such as the shape of the wedge, shape of the mouth, shape of the top portion of the toe and heel (where the hand grasps the plane when using), chisel cuts (flutes and other little decorative touches), chamfers (wide or narrow flat, tight round), owner's marks (particularly if an owner has been a Philadelphian), depth stop style, decorative bits on arms or nuts. All those little hints add up and suddenly the maker's name jumps

right out at you.

In fact, it was the buildup of those little idiosyncrasies that got me interested in the Baldwin family pieces. That was the subsequent result.

Best be it that I start at the beginning of the incident. Early on in my collecting days, after studying the Pollak's, "A guide to the Makers of American Wooden Planes", Second Edition, from cover to cover, and back to front again, I started collecting pieces with New Orleans marks. It didn't make any difference the type, so long as it had a New Orleans Mark on it. At that time, we lived in the New Orleans area.

As my accumulation grew, two important facts became apparent: 1. New Orleans marks were those of hardware stores; and, 2. The different marks were appearing on similarly made pieces-telltale traits were standing out as if directly emerging from a mold. Who had created that "mold", I didn't discover right away.

Sometime later, when again confronted with this realization, I got to further checking my accumulation, which by then numbered over 50 pieces and more than a dozen marks, some of which weren't listed in "American Wooden Planes", II. It was obvious that over 90 per cent fit the "mold" of a maker. My conclusion then, was that it was probably of New York origination because the other three pieces carried a M'Master or Auburn Tool Co. mark, in addition to the New Orleans mark.

At the time, my daughter, Sara, was doing some leg work on the owners of the New Orleans marks for the late Emil Pollak, as he worked on the third edition of "AWP." One of the things she had discovered is that the string of hardware stores emanated from the original one-spin-offs in a family tree pattern. And, working for the original store was an emigre from New York,
who was named Baldwin. Also employed by the original store was a Jed Waterman, also an emigre from New York. Both were buyers. Waterman's brother Charles became mayor of New Orleans as the candidate of the Know Nothing Party (he later committed suicide by jumping off a ferry boat into the Mississippi River), the same party for which Austin Baldwin, the planemaker, had been such a stalwart in New York City where he was also a shipper of goods.

Adding further to the potential for solving the lineage question at about this same time came a phone call from a Louisiana tool collecting friend, Don Rosebrook, who happened to be attending a Southwest Tool Collectors event, in Wichita, Kansas. He had run across a plow, which had ivory tips, with a New Orleans mark and he wanted to know if I wanted him to buy it for me. Of course I did.

When it arrived, the bells and whistles started going off from the time I opened the package. The coincidences were too many to be coincidences. There had to be a connection. So, it was off to find the Baldwin plows I had. No longer was there any mystery. The new plane had so obviously come from the same womb as the Baldwin plane, carrying the A & E Baldwin "B" mark. Subsequent comparisons of New Orleans molding planes with Baldwin molders were just as convincing-all came from the same maker.

That led to the only logical conclusion-the Baldwin and Waterman working for the New Orleans wholesaler also held connections to the Baldwin company in New York, the Baldwin Tool Co., which was the forerunner of A. & E. Baldwin. They were the link and the "why" so many New Orleans marked planes were of New York origin and Baldwin family origin.

What goes round, comes around?

About Dick Dickerson

Hooked on tools

How or why I started collecting tools I really don't remember. I think the first one was an old, wooden compass plane bought about 17 years ago. I worked with tools as an aircraft and electronics mechanic and have had them with me for years, both new and old. But for use, not collecting. My other collecting activities, coins, stamps, rock, fossils and minerals had most of my attention.

Once I started with tools I sold most of the other stuff to make room for them. I gave no thought to the collection. If I found something I liked and could afford it I bought it. After a few years I hear about the Mid-West Tool Collectors and sent in for information. I joined and was informed that there was a local club, the Rocky Mountain Tool Collectors, based in Denver, CO. Joining the RMTC was the best move I made. I met lots of interesting people and gained knowledge about tools.

The collection was really growing but with no direction. I started to limit it to Stanley but somewhere along the line I found a tool made in Middletown, CT.(my hometown). Probably an Arrowmammett plane. Now I collect some Stanley stuff but mainly tools made in Middletown, Middlesex County and Connecticut.

However, if it looks good I get it no matter who made it. The problem is limiting myself, which I can honestly say has not been too successful. I like wooden tools the most. Metal is OK but, to me, wooden tools have more style and grace. Also, I like the feel on wood tools and the smell of linseed oil.

The Forum

Okay, here we go. This is my first foray into actual research documentation so be kind. Those of you who know about the club, know that there are several deceased gentlemen who had a hand in the inception. One was M.Carr. I bought a Carr plane at the LIATCA auction (thanks Mike!) and advertised for any info that anyone had on this maker. The responses were as follows;

1) Mike Humphrey sold another in his publication a short time later, a medium round. I tried for it but was beaten out by another.

2) Bruce Bradley had just bought a pair of Tongue & groove planes a week before my query appeared.

Those 3 plus my complex molder make 4. Mine was found in upstate NY by Pat leach. No further data is available. Anyone?

The next gentleman or group of gentlemen go by the moniker of S. Felch. This is a real puzzle. I have to tell you that after I acquired this 2 bladed fixed sash, I was hooked on wood. I went into a frenzy to discover who this man was. The first reference I came across was in Barlow's guide. Those of you who know how Barlow is set up, know the work involved in finding a single listing for a wooden plane maker. And the was only one listing for a reeding plane. However, more Mr. Felches were working their way to the surface.

Again, Mike Humphey's Catalog played a part. Issue #4 lists a new mark on a plane of Charlie Leverone's, another from Bud Brown's plane & the 3rd from Bob Graham's that turned out to be the only one identical to mine in the mark). Activity seems to center around Royalston, MA.

Issue 5 continued the tale with another plane with the Brown mark. After a quiet time, Tom Elliott found yet another mark. All told, this brought the total of tools to about a dozen. I heard a rumor of a large plane & marking gauge with an S.Felch mark but never had anything to look at until now. Rich DeAvilla has provided me with a Xerox of a crown molder stamped S. Felch in the style of Charlie Leverone's plane, with an interesting twist. The mark resides just below that of CE*CHELOR/LIVING*IN/WRENTHAM. Not bad as double stamps go, I'd say.

Included in that group were a smoother & a marking gauge that looked to be for mortise & tenon work on doors. Rich was also kind enough to include a copy of an article from an issue of the Chronicle which mentions an S. Felch hired to hew timbers for the construction of a house in (you guessed it) Royalston, MA.

Next we have a nifty little plow plane. Part of the mystery was how long it would take to be able to read what it said. *J. Miller* was prominent enough but there was something else. Turned out to be *Centerberg*. Now that would be somewhat cryptic except for 2 facts. I purchased the plane on ebay from a man in Ohio & there is only one Centerberg in the entire United States. I have been in contact with the Ohio Historical Society.

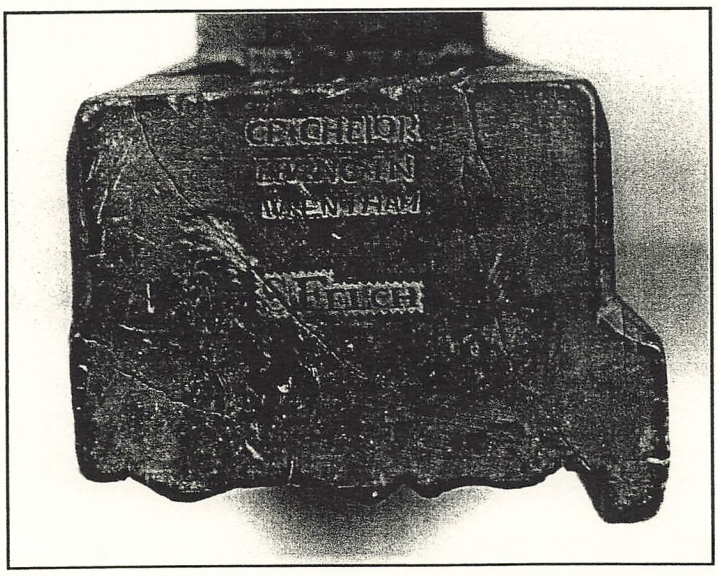
Lisa Liebfacher of the Library department has been a great help. After explaining to her the situation, she went to work finding all the documents which were the most promising. While nothing conclusive has come to light yet, I am continuing to follow leads & have enlisted the help of several local historical societies in Ohio to help. The best leads are the references to a J. Miller who was a farmer in the area on the basis of his being in the right place at the right time for this plane. Part of that is the style & part is the spelling of Centerberg which was changed in about 1850. Prior to that time the spelling was both --burg & --burgh depending upon who you asked or where you looked.

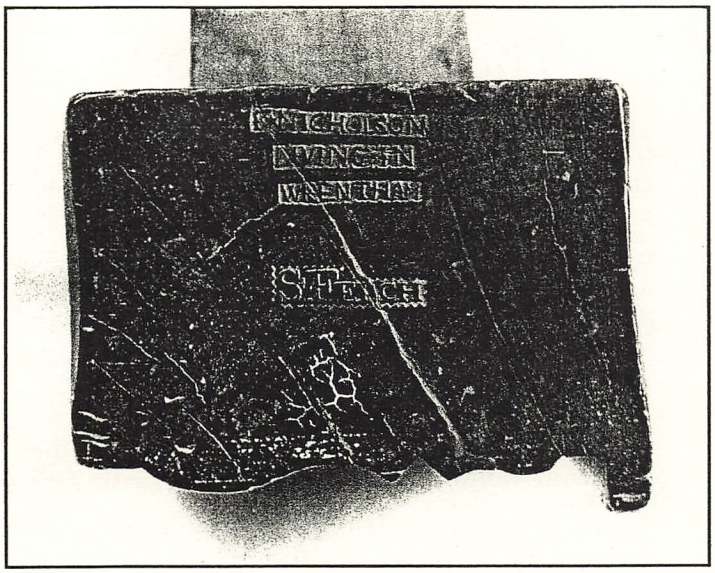
I hope to have more on these planes in the near future. Anyone with information on these makers or questions on other marks, please contact us. This is what we are here for, the preservation & STUDY of American wooden planes.

To those of you who have sent in information on wooden planes & have not seen the material printed her, do not despair...I have it still & this is the beginning of it being put out for all to see. In the next issue I hope to add information to this group as well as put more tools in play.

Mark Thompson

It has just been brought to my attention that there are 2 Cornice planes marked S.Felch. The first is also maker marked CE* CHELOR. The second is double stamped as well. However this one is marked F.NICHOLSON.





If any of you have or know of planes with the following makers marks we'd like to hear about it:

M. CARR, S. FELCH, C. SHEPARD, I. BARNS, J. MILLER/CENTERBERG, I•HALE, AGNEW & CO.

Anyone interested in assisting doing research on New York City planemakers please contact Mark Thompson or Bruce Bradley. This will be an ongoing project with no deadline at this time.

Baldwin History

The turn of the century is always a time of turbulence. It seems that there is always a way to interpret the bible to indicate the end of the world is coming. Changes in technology are either accelerated or appear to be since they are held under the glass for observation. The result is always a rebirth into a new era with new horizons to look forward to.

While I could have been talking about our recent changes, I was actually thinking back to the opening of the 19th century. America was a new country, with a new constitution and a new sense of purpose and promise. Industry was on a new level with the start of the Industrial Revolution gaining momentum and a new land was opening before us to the west. The sense of unrest was not from the conflict of the revolution but from the sense of destiny that was opening its doors, beckoning us forward.

This would be a time of growth, of expansion, of adventure at every turn. It was into the sense of promise and plenty that in 1783 Enos Baldwin was born in Cavendish,VT. It is unclear where Enos received his training but he first appeared on the scene as a toolmaker in Albany,NY in 1807. He moved to Newburg, NY and finally to New York City and opened a shop at 90 Elizabeth Street. At that time, this placed him in the heart of the manufacturing center in what is now lower Manhattan, just north of Wall Street and the Financial District. As was the custom, Enos' sons, Austin and Eldridge Gerry, worked in the business for their father until 1829, when Enos died at the age of only 45.

E. Baldwin became A&E Baldwin in 1830, with the half-brothers working together in the business. Judging from the number of imprints and the quantity of planes still to be found, the brothers built the business into an impressive and prolific concern. They were also probably responsible for training many of the other NYC makers we are familiar with as well as a number of makers who learned their trade with the Baldwin and took their knowledge elsewhere. That was a good idea, as the trade was competitive enough in New York.

As examples of this, we can examine the papers of indenture for J.W.FARR. According to the papers, Farr, age 16 1/2 was to be apprenticed to Enos Baldwin for 4 years, 5 months and 13 days "to learn the art, trade and mystery of a planemaker". (This information and more is available in the 3rd edition of *American Wooden Planes* by Emil & Martyl Pollak, with whose kind permission I both quote and paraphrase.)

Suspect to being apprenticed to the Baldwin firm is also J.W.GIBBS, another NYC maker who appeared on the scene in 1829. It would appear that Gibbs may not have completed his apprenticeship, as he failed to stay in business long and his work is of questionable quality. More on Mr. Gibbs will follow.

The partnership between the brothers lasted until 1841, when Austin left the firm and moved to Connecticut where he opened The Baldwin Tool Company and later The Arrowmammett Works. He continued in business until about 1860, when he sold his interest in the company to The Globe Manufacturing Company and began a successful career in politics.

Eldridge continued in business , using the familiar E. Baldwin imprint until 1850. However, their legacy was already assured by the quantity and, more importantly, the quality of their tools.

We will bring you more of the history of the Baldwins and other American Wooden Planemakers. Be sure to return for regular updates and visit The Museum Of Woodworking Tools on line for more interesting exhibits. More information is available at the Museum bookstore or from <www.astragalpress.com>

Mark

Book Review

A Guide To The Makers Of American Wooden Planes

Well, the blessed event has finally occurred! The 4th edition is out. Tom Elliott's rewrite of Emil & Martyl Pollak's master work is on the shelf & may be on it's way to you. If it's not, I don't know why.

Tom has approached the subject from a different point and the end result reflects that. As an architect, his perspective is one of science & logic. The previous editions were a touch more toward the arts.

More importantly is the approach towards who & what to list. Many names were not listed in prior editions on the basis that there was not enough evidence to confirm their status as a plane maker. In the Tom's rewrite, the information is included in an effort to allow more of us to understand what it is to have to go out and turn over rocks. There is still a great deal of work to be done in the field of documentation of this industry. What Tom Elliott has done for us is point the way.

The format has changed in an effort to keep the size of the book something that does not require a trailer to transport it. It is now 2 columns, eliminating the major source of dead space in the previous editions. As such, the latest edition has over 4000 biographical listings , up from about 2000 with more than 5000 imprint illustrations as compared to the previous 2200. The sheer volume of the increase in information boggles the mind!

The result of this series of changes is that what was a brilliant reference guide has now become a research platform as well. Understand that two of my favorite profound statements go hand in hand here.

It was not Sigmund Freud's job to do it all correctly, it was his job to do it first. (&) If we seem to see further, it is because we stand upon the shoulders of giants.

Emil & Martly got a lot of it right to boot and now Tom Elliott has joined their ranks to allow all of us to see farther. Thanks to all of them.

The Trading Post

The Trading Post is a free service to all members. If you have an item you would like to sell or if your looking for a particular item mail or e-mail your request to Mark Thompson or Bruce Bradley.

Wanted: A pair of size 4 and 6 hollows and rounds by A&E Baldwin. Also any hollow or round larger than a size 20. They must be in good to excellent condition. The imprint type is not important, condition is. Please contact Bruce Bradley at 315-331-6323 or email bbradle1@rochester.rr.com

Wanted: Planes by C. R. Wells. Looking for the following hollows and rounds: Hollows 4/8 and 8/8. Round 12/8.
Also hollows and rounds imprinted John Moseley & Son / 54-55 Broad St Bloomsbury / London: Hollows 3, 10, and 15. Rounds 3, 7, and 12. Contact J.B. Cox at 6802 Nesbitt Pl., McLean, VA 22101 or 703 821 2931 or jbjocox@earthlink.net

Wanted: A pair of rule joint, or table making planes for making the rule joints for drop leaf tables. Looking primarily for an approximate !/2" radius to be used with 3/4" stock. Matching sets, I believe, had the convex & concave cutters and were not exactly the same as hollow & rounds, although hollow & rounds with 1/2" radius could be used. Would like planes with good irons & no rust so they can be sharpened and used. Please contact Jim Altemus at 716-657-5328, or e-mail at allmus@aol.com

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Dear Fellow Club Members,

This is sort of an editorial/plea. Our club is geared towards member participation. I have received several letters with some information in them which I am in the process of organizing to present in an upcoming issue. We are however, running short on articles by the membership. These need not be scholarly works, although that is encouraged as well. It can be a tool story or a tale of learning something that you'd like to share, an interesting story you'd tell at a club meeting. Remember that we are all in different local clubs and I have not made any RMTC meetings, living in NJ as I do. That does not mean you should not expect me to show up but odds are.....

There are lots of knowledgable members amongst our roster. I ask that you send Bruce something to add under your name for the next newsletter or the one after that. With any luck, my next article will be put off until September of 2002 due to space constraints.

Mark

For those of you who don't have or have not ordered the new edition (both of you!) it is available via our website <**www.woodenplane.org**>by clicking on the link to just about all of our advertisers, including The Astragal Press, The Museum of Woodworking Tools & Martin Donnelly Tools. It will also be available at Brown's auction where Tom will be doing a seminar about the book.

If you are not on line, check the ads in this issue for telephone listings.

"Hey Tom, I have a plane I want you to look at for the next edition...."

Mark Thompson

Some Recent Events

On August 7, New Milford participated in the National Night Out. It has become an annual Town Block Party, thanks in the majority to Sgt. McGovern of the NMPD.

This year Mark Thompson represented ***The Society*** and **CRAFTS of NJ,** the local club to which he belongs. He displayed a collection of wooden planes as well as a 19th century workman's chest designed to show what a carpenter might cart to a worksite in the 1890's.

New Milford, the oldest settled town in Bergen County is the home of ***The Society.*** The response was one of excitement and interest. Many residents were pleased to hear that New Milford had such an interesting organization. Others were surprised that anyone collected such things let alone researched & studied them. While the old timers recognized many of the tools shown, the younger attendees were amazed that such interesting things existed.

The local paper, The Twin Boro News has expressed an interest in doing a feature on ***The Society***. More when that occurs.

All members who are interested in doing similar shows representing ***The Society*** are encouraged to do so. For supporting material, contact us through the website or via our PO Box.

A joint meeting of the Rocky Mountain Tool Collectors and The Society for the Preservation and Study of American Wooden Planes was held on Sunday 8, July in Boulder, Colorado. The meeting was at the home of Pat and Don Jordan.

Members and guests started arriving about 12:00 P.M. and trading started soon thereafter. About 2:00 P.M. a business meeting was held and after that a few members talked about some of there favorite tools. Don and Pat Jordan invited all to view their excellent tool collection. They have one of the finest collections in this area and the way they have them displayed is outstanding.

After the member talks, Dick Dickerson gave a presentation on some of his rare and unusual wooden planes. He showed and talked about planes that are frequently found up to the five star rarities. Also covered were some reference books and publications. Part of the talk was on cleaning and care of wooden planes in the arid west. A question and answer sessions was held at the end of the talk.

The meeting was scheduled to last until 5:00 P.M. but a thunderstorm started to roll in so everybody packed up and left about 4:00 P.M., right after the member auction. An excellent lunch was prepared and served by the hosts. Books, newsletters and membership applications for EAIA, MWTCAS and TSPSAWP was out on a separate table.

Cleaning Tools

In response to the articles in the last newsletter club member Frank D. Johnson had these comments:

To remove rust I have used a solution of water, white vinegar, and a spoon full of salt in a glass or plastic container. The proportions of this mixture need not be too exact. Vinegar should be most of the liquid. The rusted metal should be covered by the solution and left over night or longer if necessary. The piece can be removed from the bath and washed in water at any time and be considered cleaned or go back in the container for more treatment if there is still some rust.

As you write, heavily pitted iron will show the pits and also this method is not good for non detachable wooden parts because of the longer time of immersing the wood.

Note: Early on in my collecting I tried a vinegar and water solution (no salt) and found it turned the metal a dull grey which I personally didn't care for but with any process experimentation with a valueless piece is recommended. Adding salt may make a difference. Thanks to Frank for his input.

Bruce

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Antique Tool Flea Market & Auction July 13, 2002 Richard Withington Auction Estate, Hillsboro Center, New Hampshire

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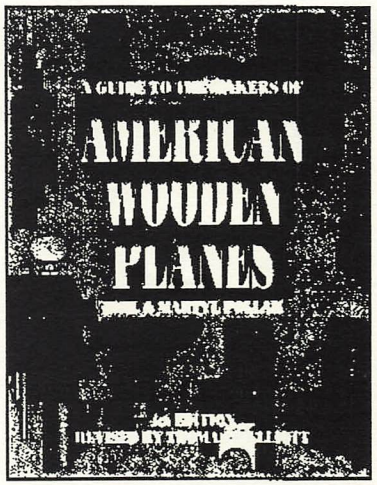

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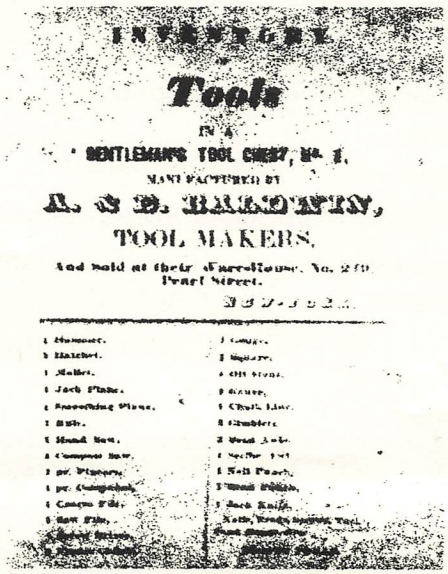

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